

Hooch. These ideals, which had by mid-century been well formulated in the writings of Jacob Cats,¹² are also to be found in many of the moralizing messages in the extensive emblematic literature of the day. While reality may not have lived up to the images evoked by De Hooch and Cats, the Dutch concern for orderliness and cleanliness, as well as their sympathetic manner of child rearing, was often remarked upon by foreign travelers.¹³

Notes

1. Hofstede de Groot (HdG 1907–1927, 1 [1907], 498, no. 78) includes a reference to this sale in his provenance of *The Bedroom*. The De Hooch painting in that sale, however, need not necessarily refer to 1942.9.33, since other versions of the composition exist (see text and note 6).

2. According to a note by John Smith contained in Hofstede de Groot's typescript supplement, ad. no. 78, to HdG 1907–1927 in the RKD.

3. Information provided by the Getty Provenance Index.

4. Valentiner 1929, no. 59.

5. Sutton 1980, 87.

6. Aside from these two versions, a third version was tentatively listed by Sutton as autograph and it was auctioned in New York on 29 February 1956, no. 17, repro. The large number of copies of the composition that Sutton lists further attests to its popularity (see Sutton 1980, 87–88).

7. Bode 1906, 58.

8. De Hooch's eldest son, Peter, was baptized on 2 February 1655, and a daughter, Anna, was baptized on 14 November 1656. Broos in *The Hague* 1990, 303, assumes that the child is a boy and postulates that it may represent Peter.

9. For the history of "kolf" see Van Hengel 1985. Although most depictions of "kolf" players represent boys and men, the game was enjoyed by all. For a portrait of a girl holding a kolf stick and ball see Van Hengel 1985, 29, fig. 16.

10. *The Hague* 1990, 304.

11. *The Hague* 1990, 304.

12. An extremely important and influential expression of Cats' ideal of family existence is found in his *Houwelyck, dat is de gantsche ghelegentheydt des echten-staets* (Middelburg, 1625). For a particularly insightful quotation from this poetic treatise see Sutton 1980, 46.

13. See Sutton 1980, 47–48.

References

- 1829–1842 Smith, 4 (1842): 227, no. 9.
- 1833 Passavant: 63.
- 1837–1839 Waagen, 2 (1838): 67.
- 1838b Waagen, 2: 253–254.
- 1844 Jameson: 205, no. 124.
- 1854–1857 Waagen, 2 (1854): 71.
- 1857 Thoré (Bürger). Paris: 319.
- 1865 Thoré (Bürger): 319.
- 1879–1881 Havard, 3 (1881): 61–138.
- 1885–1900 Widener, 2 (1900): 215, repro.
- 1894 Richter: 331–333.
- 1897 Roberts, 1: 193.
- 1901–1912 Mireur, 3 (1911): 482.
- 1906 Bode: 58.
- 1907–1927 HdG, 1 (1907): 498, no. 78.
- 1910 Breck: 41–47.

- 1910 Valentiner: 5–12.
- 1913 Rudder: 105.
- 1913–1916 Widener, 1 (1913): no. 23.
- 1923 Widener: unpaginated, repro.
- 1925 Collins Baker: 6.
- 1926–1927 Valentiner: (December) 45–64; (February) 67–77.
- 1927 Brière-Misme, no. 15, 361–380; no. 16, 51–79 and 258–286.
- 1929–1930 Valentiner: xv, 59 repro., 274 (1930 English ed.).
- 1931 Widener: 82, repro.
- 1938 Waldmann: 334–343.
- 1939 Godwin: 106.
- 1940 "Widener Collection": 10–11.
- 1942 Widener: no. 629.
- 1948 Widener: 63, repro.
- 1960 *Staatliche Kunsthalle Karlsruhe*: no. 25, repro.
- 1961–1970 Reitlinger, 1 (1961): 344.
- 1964 *Polesden Lacey*: 24.
- 1965 NGA: 69, no. 629.
- 1966 Lauts, 1: 152, no. 259; 2: 360, repro.
- 1968 NGA: 61, repro.
- 1975 NGA: 178–179, repro.
- 1976 *Toledo Museum*: 81.
- 1979 Wheelock: 111, fig. 7.1.
- 1980 Sutton: 21, 26, 87, no. 40B, pl. 44.
- 1981 Wheelock: 34, fig. 34 (also 1988, 33, fig. 34).
- 1982 Clark: 73–94.
- 1984 Philadelphia: 222, repro.
- 1985 NGA: 206, repro.
- 1986 Sutton: 311.
- 1990 Schneider: 105–106, repro.

1942.9.34 (630)

Woman and Child in a Courtyard

1658/1660
Oil on canvas, 73.5 x 66 (29 x 26)
Widener Collection

Inscriptions

At lower left on the trough: *P D Hooch*

Technical Notes: The original support is a medium-weight, plain-weave fabric with an irregular weave pattern. The fabric was prepared with a smooth white ground followed by a gray imprimatura.¹ The presence of white lead in the gray layer obscures the paint image in the x-radiograph.

Paint is applied thinly and smoothly with slightly impasted highlights. The paint surface is in poor condition with extensive abrasion and retouching due to flaking paint. A number of elements have been reconstructed, including the features of the woman and the delineation of the bricks. The sky is heavily glazed. A discolored pigmented varnish covers the surface, masking the extent of damage.

In 1944 the painting was attached to a cradled wood panel.²

Provenance: (T. Lawrie & Co., London, 1903);³ (Arthur J. Sulley & Co., London); (M. Knoedler & Co., London, Paris,



Pieter de Hooch, *Woman and Child in a Courtyard*, 1642-9.34



Fig. 1. Pieter de Hooch, *A Family in a Courtyard*, 1658–1660, oil on canvas, Vienna, Akademie der bildenden Künste



Fig. 2. Pieter de Hooch, *A Woman and a Maid in a Courtyard*, c. 1660, oil on canvas, London, National Gallery

and New York, 1904–1905); Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park.

Exhibited: New York 1909: no. 54.

THE SCENE IS SET near the old town wall of Delft, the site of many of De Hooch's courtyard paintings. Against the wall is a wooden arbor in which two gentlemen and a woman are seated. A maid servant carrying an earthenware jug and a basket, which seems to hold bread under a white cloth, and a little girl holding a birdcage traverse the courtyard on their way toward a water pump that is attached to the building on the left. Behind them are steps leading upwards to a door in the wall, through which can be seen more steps, another door and, perhaps, the city ramparts.

This idyllic view of city life with spacious courtyards, trees, and vines contains compositional elements that are found in two other of De Hooch's

paintings that date 1658–1660. The arbor, the wall, and the stairs leading to the door in the wall form the setting for his painting *A Family in a Courtyard* (fig. 1). Here one can see that the arbor projects out from the wall and that its columns and capitals are made of flat boards attached to the wooden framework. The same arbor, wall, and stairs are visible in the foreground of *A Woman and a Maid in a Courtyard*, that probably dates 1660 (the last digit is illegible) in the National Gallery, London (fig. 2). Visible also in this painting is the water pump. In both of these works, however, the relationship of these objects to the site varies. In neither of them does a building rise to the left of the doorway. In the London painting, a small garden house is situated just to the right of the arbor, and the pump is in a totally different location.⁴

These variations among the works confirm that De Hooch felt free to alter architectural elements for compositional reasons. Visible pentimenti on the right side of the wall in the Washington painting may be traces of the structure visible in the courtyard scene in London. While it is unlikely that any of

these scenes represent a specific location as it actually appeared, MacLaren is undoubtedly correct in stressing that many of these views were based on views from gardens behind the houses on the west side of the canal, the Oude Gracht.⁵ This area, near the Binnenwatersloot, is where De Hooch's wife lived before they were engaged and is presumably where De Hooch moved after their marriage.

In this painting, as in other of De Hooch's courtyard scenes, one senses a harmonious relationship between the serving woman and her employers. Although no commissions for these works are known, one wonders if De Hooch's interest in the theme stems from his own experiences working as a servant for the linen merchant Justus de la Grange in the early 1650s. De Hooch's sensitivity to the relationship of women to children may also relate to his own family experiences: a son, born in 1655, and a daughter, born in 1656, would have been approximately the ages of the children he so often represented in his paintings from the end of that decade.

Notes

1. Pigment analysis of ground and paint layers is available in the Scientific Research department (26 October 1978).
2. When this treatment was undertaken a double-fabric lining, attached in 1942, was removed. That lining had replaced an earlier one.
3. HdG 1907–1927, 1: no. 294, noted that he saw the painting with this dealer in March of 1903.
4. First noted by MacLaren 1960, 186.
5. MacLaren 1960, 185.

References

- 1904 Armstrong: 43.
 1907–1927 HdG, 1 (1907): 558–559, no. 294.
 1909 New York: no. 54.
 1913 Rudder: 100.
 1913–1916 Widener, 1 (1913): n.p.
 1923 Widener: n.p., repro.
 1925 Collins Baker: 4–5.
 1926–1927 Valentin: 45–64, fig. 3; 67–77, no. 13.
 1927 Brière-Misme, no. 15: 361–380; no. 16: 51–79 and 258–286.
 1929–1930 Valentin: 39, repro., 271 (also 1930 English ed.).
 1931 Widener: 90, repro.
 1942 Widener: no. 630.
 [1945] Van Thienen: 20, 29–30, fig. 17.
 1948 Widener: 62, repro.
 1960 MacLaren: 186.
 1965 NGA: 69, no. 630.
 1968 NGA: 61, repro.
 1975 NGA: 178–179, repro.
 1980 Sutton: 25, 63, note 45, 86, no. 39, repro. no. 42.
 1985 NGA: 206, repro.
 1986 Sutton: 310–311, repro.

1937.1.56 (56)

A Dutch Courtyard

1658/1660

Oil on canvas, 69.5 x 60 (27³/₈ x 23³/₈)

Andrew W. Mellon Collection

Technical Notes: The fine, plain-weave fabric support has been lined with the tacking margins trimmed. A smooth off-white ground was applied somewhat thickly to the support. The ground is coated with a transparent brown wash imprimatura that becomes thinner in the area corresponding to the sky. With the brown wash used as an undertone, De Hooch applied paint in thin, transparent layers. The impasted highlights are constructed of small dabs of color placed in close proximity, often overlapping. This technique produces a flickering effect, particularly in the flesh tones. Infrared photography reveals artist's changes in the placement of the figures.

The paint is in good condition with little loss and minor abrasion. Inpainting is limited and a slightly discolored aged surface coating is present. The painting was last treated in Holland in the 1930s. No conservation has been carried out since acquisition.¹

Provenance: Cornelis Sebillé Roos [1754–1820], Amsterdam; (sale, Amsterdam, 28 August 1820, no. 51); Isaac van Eyck. Baron Lionel Nathan de Rothschild [1808–1879], Gunnersbury Park, Middlesex, by 1842; by inheritance to Baron Alfred de Rothschild [1842–1918], Halton Manor, Hertfordshire;² by inheritance to Almina, Countess of Carnarvon [née Almina Wombwell Dennistoun, d. 1969], Highclere Castle, Hampshire; (Duveen Brothers, London); sold November 1924 to Andrew W. Mellon, Pittsburgh and Washington; deeded 28 December 1934 to The A. W. Mellon Educational and Charitable Trust, Pittsburgh.

Exhibited: *Masterworks of Five Centuries*, Golden Gate International Exposition, San Francisco, 1939, no. 81a.

SITUATED in a walled courtyard behind a brick house, two soldiers seated at a table enjoy a moment's banter with a serving woman. While one of the soldiers puffs smoke from his clay pipe, the other, who is holding a Raeren earthenware jug, laughingly watches as the woman drinks from her glass. A young girl on the right brings hot coals for the men's pipes. The open door in the brick section of the back wall reveals a stepped path that leads past a wooded yard to a distant house. The house and the trees around it are also visible above the wall. The tower of the Nieuwe Kerk in Delft rises over the wooden wall on the far left.

The painting is one of the most accomplished of De Hooch's "Delft Style" from c. 1660. The ordered, harmonious arrangement of architectural and figural elements creates a quiet and peaceful